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PREPRINT OF
MANUAL OF LIBRARY ECONOMY
CHAPTER XXV

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IV. "The College and University Library," Mr. Wyer. Printed.
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XXVI. "Bookbinding," Mr. Bailey. Printed.

Special Forms of Work

XXVII. "Library Commissions and State Library Extension, or State Aid and State Agencies," Mr. Wynkoop. Printed.
XXVIII. "The Public Library and the Public Schools," Mr. Kerr. In preparation.
XXIX. "Library Work with Children," Miss Olcott. Printed.
XXX. "Library Work with the Blind," Miss Chamberlain. Printed.
XXXI. "Museums, Lectures, Art Galleries, and Libraries," Mr. Rae. Now in hand.
XXXII. "Library Printing," Mr. Walter. Printed.

XXV

PAMPHLETS AND MINOR LIBRARY MATERIAL

There are many things beside books which libraries properly may collect, though there certainly are things collected by some libraries which seem quite outside their warrantable field and far more appropriate in museums. In a broad way may it not be said that all products of the book arts, that is, of writing, printing, binding, and illustration, may be considered as proper components of a library? With this definition in mind the library may collect in addition to printed and bound books (1) manuscripts, (2) pamphlets, (3) broadsides, (4) clippings, (5) maps and plans, (6) music, (7) prints, (8) photographs and pictures, (9) bookplates; to which some libraries have added lantern slides, victrola records, moving-picture films, phonograph records, and perhaps other classes of material unknown to the writer. This chapter will consider as proper library material all of the first nine named above except manuscripts, and will try to indicate some of the ways in which these different classes of material may be organized for use, or, failing of independent treatment, to cite the chief contributions of others in the appended bibliography.

Manuscripts will be omitted as they relate to the large field of archives, the organization and administration of which is a separate science. Manuscripts and archives are often, and appropriately, in the custody of libraries, but their care and use are so unique that they can scarcely be considered in this chapter. In recent years the terms archival science, documentation, archivist, have grown up as part of the nomenclature of this separate science. The Library of Congress issued in 1913 *Notes on the care, cataloguing, calendaring, and arranging of manuscripts*, by J. C. Fitzpatrick, and there are other guides still more detailed.

Nothing so straitly challenges Mr. C. A. Cutter's definition of the functions of a library—"to get, to keep and to use"—as a consideration of the best treatment for pamphlets. Most libraries, indeed, if their librarians be wise, will not keep even all the *bound books* which come to them, but the enormity of rejecting unsuitable gifts seems less with pamphlets and minor material. Only the very largest libraries, not a dozen in this country, will "get" everything they can; still fewer will mean to "keep" (in the permanent sense) everything they get. The "keeping" will be modified consciously or unconsciously by such reservations as "till worn out" or "as long as useful" or "till later or better material appears." The same considerations give serious pause to the librarian who would observe the thoroughly valid counsel of perfection "bind everything you keep," which in these days is more likely to be amended to read "bind everything you are sure will be kept permanently."

Despite these revisions of Mr. Cutter's terse program the ideal ultimate form for all printed library material is the bound book. No pamphlet while unbound ever gets the same respect and consideration from staff or students as when bound, nor is it so well protected against dust, loss, and injury. The ideal treatment of pamphlets would bind and fully catalog each one separately. The moment they are grouped in volumes something is conceded to the ideal, for there is a loss in effective, separate classification and shelving. The same is true of music, broadsides, clippings. The utmost safety would seem to result from making them up in bound volumes, yet they are more easily and effectively used when left unbound and every library will find current use for a large number of pamphlets, clippings, broadsides, pictures, etc., which are of so ephemeral a value that it does not seem worth while to consider permanent preservation. The few great reservoir libraries will save everything in permanent form, but many small and some larger

libraries will expect to wear out in immediate use, or to throw away if not worn out when the keen "first use" is over, the greater number of separate pamphlets, i.e., those which do not form parts of serials. Many libraries recognize this in the use of the vertical file for pamphlets and clippings. Earlier devices for holding unbound material are envelopes, manila folders, filing boxes, pamphlet cases, and strawboard or pulpboard covers, all designed for the temporary accommodation of material of this sort, which has not proved its permanent worth or which the library is not yet ready to bind.

The feature of chief significance about pamphlets and minor printed material is its enormous increase in quantity and in reference value within twenty or twenty-five years. It has lately been said (E. E. Slosson, *New York Libraries*, November, 1915), "The least valued volumes in the library are those with the finest bindings. The most valued are those with no bindings at all. The efficiency of a library is in proportion to the amount of unbound literature it contains." This makes the effective handling of pamphlets a bigger and more important library problem than ever before and increases opportunities for wasting time, labor, and money on them, while it increases also the returns from time and money wisely spent. This treatment, too, will differ in libraries of different types. In those few libraries which circulate nothing all the material may be bound without hindering its utmost use, while circulating libraries will find unbound material much more mobile and available for a far greater number of separate borrowers and purposes. The various kinds of material are treated separately below.

PAMPHLETS

Pamphlets are defined: "A printed work consisting of sheets, generally few, stitched but not permanently bound" (*Standard Dictionary*); "A printed work consisting of a few sheets of paper stitched together but not bound" (*Century*

Dictionary); "A thin limp book" (Cutter). Most libraries will probably agree on the following definition: a piece of printed matter which consists of more than two printed pages and which has no other binding than the pamphlet itself or a paper cover. Strictly construed, this will include all unbound periodicals, sequents, and parts of books commonly called continuations, which appear from time to time. While all unbound periodicals and continuations are pamphlets, they are not usually so considered,[1] and the various ways of treating them, looking toward their initial recording and their ultimate form for use, are so well recognized that they need not be dwelt upon here. Here, again, the ideal procedure looks toward the ultimate preservation of every number of a periodical in a bound volume to form part of a set, and the only problem the separate parts present is the safest care and the easiest use during the time they remain unbound awaiting completion of the volumes. There have been, it is true, sober suggestions of "librisection,"[2] which advocate resolving every number of a serial into its separate articles and treating each one fully and alone as to binding, filing, classification, cataloging, etc., but such schemes are fanciful rather than practical in any but libraries on very special subjects, handling much material neither indexed nor likely to be. Most libraries, however, will receive currently a good many periodicals valuable enough to accept as gifts, sometimes even to pay for, perhaps even of some permanent value, but which because of scanty funds or for other reasons of policy they will not plan to bind at all or in permanent and definitive form; many of them will not even be long kept. For such titles it is imperative that the current periodical check list shall show, not only that they are *not* to be bound, but

[1] Biscoe, Pamphlets. In Papers prepared for the world's library Congress. 1893, pp. 826–35.

[2] *Public libraries*, 15:158, 186. *Independent*, 67:1125–28, November 18, 1909. Library association record, 17:540–47, 1915.

exactly what *is* to be done with the numbers at the end of the year or when the volume is complete. They may be kept on the permanent shelves indefinitely unbound (some libraries keep their unbound periodicals in an alphabetic file by titles), cut up for the clippings file or picture collection, sent to the duplicate collection, or to hospitals or kindred institutions.

The serials and other continuations having thus been disposed of, perhaps the true, simon-pure pamphlet had better be defined as one that is complete in itself and has no present or prospective relation for purposes of binding, filing, or use with any other pamphlet. These may be treated in several ways, first assuming that, on receipt, a tentative selection has been made and material of no apparent value or interest to the particular library has been discarded. The definitive selection will come later after doubtful pamphlets have been given a chance to prove their value. They will at first be either:

(1) Classified and filed unbound in pamphlet boxes, cases, or folders, with or next to the books on the same subjects. If cataloged at all, generally only an author card would be made, the classification providing reasonably for the subject side. When enough pamphlets accumulate bearing the same class number, they are considered for binding in a "pamphlet volume." The criteria which influence this consideration will vary according to the aim, size, policy, etc., of the library. Duplicates will usually be weeded out, and "separates" from serials which the library is regularly binding, or at any rate those on subjects in which the library does not distinctly specialize, will usually be discarded, as well as material palpably too trivial for permanent preservation (who is omniscient enough to do the latter?).

(2) Classified, perhaps cataloged by authors, and filed in a separate arrangement apart from, though as near as possible to, the books on the same subjects. Such arrangement may be in the same folders, cases, or boxes suggested in (1), on separate "pamphlet" shelves, or in the conventional vertical

file, one on each stack level, with one in the reference room for the freshest material. The vertical file, admirable as it is for temporary care of strictly fresh, current pamphlets is too clumsy and expensive in money and precious floor space to be seriously considered for all pamphlets in large libraries. Its use is away from the desideratum of having all material on the same subject in the fewest places. Vertical file space can be conserved, and at the same time the most fugitive material well cared for, by using the file only for pamphlets of not over four pages, for clippings, and for pictures.

(3) Each pamphlet may be bound separately, probably in a cheap board cover of sufficient weight and permanence to give it a definitely bound appearance, and classified and as fully cataloged as all other books, taking its place on the regular shelves. There are no reasons save those of economy for treating pamphlets differently from books, and great libraries are never thoroughly equipped for research so long as any distinction is made between them.

J. I. WYER, JR.

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COMPILED BY JENNIE D. FELLOWS

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CLIPPINGS

Value.—From the days of the first scrapbook, appreciation of the value of clippings seems steadily to have grown. Newspaper men early saw the worth of an up-to-date file of information not to be had from books, and the first "morgue" was begun in Chicago in 1869. The first clippings bureau (Paris, 1880) gave a new impetus to their use, and in 1896 there was issued in New York the "*Clipping Collector:* a monthly magazine devoted to the collection of newspaper clippings for pleasure and profit," but this journal was short-lived. Libraries have long recognized the value of clippings in reference and debate work with far more unanimity than they have the best methods of caring for them effectively. Now almost every progressive library has a collection in some form.

Library Treatment.—After having decided the important question of the scope of the collection and arranged for the regular examination of duplicate newspapers, magazines, pamphlets, etc., and for service from clippings bureaus, the more puzzling questions present themselves of preparation, classification, arrangement, and care.

Mounting.—Clippings may be kept unmounted in manila pockets, folders, or envelopes, using preferably one for each subject. In this form they are harder to keep correctly arranged and to use, likelier to be damaged or lost, but less costly to prepare and easier to mail. It is difficult to predicate permanent value of clippings, but whenever such value seems certain they should be carefully mounted and inclosed in a binder. Even for temporary use some libraries mount clippings on manila sheets, 8×10 inches, leaving margins for adding date, class number, or subject heading.

Arrangement.—Arrangement will depend on the type of library to be served. The commonest ways are an alphabetic arrangement by subjects and a classified arrangement like that of the books on the shelves. For a public library or any small collection of clippings the alphabetic arrangement, being self-indexing, probably is easiest for both patrons and assistants to use. The *Readers' Guide* and other more specialized current periodical indexes are helpful in choosing subject headings, since they deal with similar material.

The advocates of a classified arrangement believe that if it is best to classify books, it is no less helpful to arrange other printed material in the same way. A classified arrangement facilitates reference from shelves to files and allows easy transfer of material back and forth between shelves and clipping files if desired. Clippings often require closer classification than books, and any system of classification calls for a subject index. Special libraries have sometimes adopted new schemes for classifying pamphlets and clippings, but one of the standard library classifications is strongly recommended. The disadvantage of attempting to work out a special classification is set forth by L. B. Krause in *Engineering Record,* p. 760, December, 1915.

Filing.—The old, unsatisfactory way of keeping miscellaneous clippings in scrapbooks has been almost entirely superseded by one of the following methods:

(1) Envelopes arranged in boxes or drawers as a separate collection.

(2) Pamphlet boxes arranged with the books on the shelves. This method has the advantage of keeping all material on the same subject together. Unless separate boxes are used the clippings are likely to be crushed among the pamphlets, though this can be avoided by putting them in envelopes. To care for such a collection more effectively the pamphlet boxes are sometimes kept in one place and arrangement instead of scattered through the shelves with the books.

(3) Vertical file cases.
With a labeled manila folder for each subject, heavy guide cards for the larger divisions, and the material arranged chronologically in each folder to facilitate "weeding" and to make easy the use of the latest clippings, the vertical file offers one of the most satisfactory methods for keeping such material. Cross-references on sheets the size of the folders should be freely inserted in the file.

Clippings collections may be "weeded out" as considerations of space and available help may dictate, though where room is plenty and the clippings are kept carefully arranged by date the presence of older material does not interfere with the use of the later. A description of the method of "automatic weeding" used in the Newark Public Library is in Miss McVety's "The vertical file" (see bibliography).

Circulation.—Clippings are usually loaned as freely as books; some libraries keep a reference collection as well as one for lending. The "package libraries" now so widely used in university extension and debate work are largely made up of clippings and pamphlets.

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Describes the use of manila envelopes ($6\frac{1}{2}$ by $9\frac{1}{2}$ inches) for holding clippings. Asserts the superiority of actual clippings and extracts over references to periodicals.

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FLORENCE WOODWORTH

BROADSIDES

The best dictionaries agree that a broadside is a single sheet of paper printed on one side only, usually without arrangement in columns. No limits of size are noted or recognized. Handbills, ballads, proclamations, and advertisements are among the chief forms. Broadsides were first collected by individuals, and as these private collections came, by gift or purchase, to libraries it became necessary to give thought to their best care. The few printed accounts agree that owing to the cheap paper most often used for a confessedly ephemeral bit of print and the hard usage it receives, no proper care can stop short of mounting each item (by hinges, not by pasting it down) on heavy paper or cardboard. They should never be folded or trimmed no matter how wide the margins. When mounted they had best not be made up into books, but rather be kept flat in boxes or cases opening on the front. Tipping loose broadsides into guard-books has always proved unsatisfactory.

PRINTS

The prime functions of a public collection of prints are the preservation of representative examples of the reproductive graphic arts and the use of such material for the edification and instruction of the public. Print rooms exist both independently and as departments in museums and libraries. The last is the case, for example, in London, Paris, Washington, and New York. The late S. P. Avery, on presenting his collection to the New York Public Library, wrote: "My investigations have convinced me that great libraries, like the British Museum, the National Library of Paris, and the New York Public Library, possess the best facilities for accommodating readers and students." And the late Dr. J. S. Billings pointed out the advantages of such a combination in these words: "A good representative collection of prints is of greatest interest and use to the public in general and to a majority of those specially interested in prints in particular, if it exists in connection with a large library. In the library it can be closely associated with the literature of art, an association which is absolutely necessary to obtain full benefit of each; and it is also available for the student of social history, of the manners, customs, costumes, etc., of a particular people or person in connection with the literature of that subject."

To fill the function of a print department there will be a print room for the use of students and an exhibition room in which prints may be placed before a larger public. The educational mission will be especially performed by exhibitions, which by fairly frequent change and by diversity of art or subject illustrated will have increased effectiveness. Loan exhibits will naturally be utilized. If literature on the subject is shown at the same time, inducement is given to "read up," especially if some handbooks are placed where visitors can examine them, with pencil and paper at hand to note titles. Topics of current interest may at times serve as reason for an exhibit—say, a

Shakespeare celebration, or the death of a noted artist—but that sort of thing should not be pursued exclusively.

The print department of a large library naturally will be administered, in a general way, according to library methods. Prints will be classified and catalogued, as are books. Cases or portfolios may be used to hold prints; in some collections the portfolios containing the smaller sizes of prints (properly mounted) stand upright on the shelves; the larger lie flat.

Even the small library may do something to awaken an interest in prints, to teach its constituents something of the processes by which prints (whether separate or in books) are produced, to lead to an appreciation of their charm.

Beside the aesthetic attraction, prints, like all pictures, have a strong subject interest which frequently serves the reader in search of pictorial facts. This use of pictures extends also to such cheap pictorial matter as can be collected and classified at an expense quite slight in comparison with the cost of "prints" proper.

In its older sense, a print is any impression made on paper, cloth, or other surface by pressing it upon an inked surface, usually of metal, wood, or stone. To such engravings, etchings, and lithographs print collections proper are usually confined. With the development of photography and the photo-mechanical processes of illustration the term "print" came to include reproductions by any photographic process. These form a large part of collections of pictures classified by subject. Such collections are briefly treated in the next paragraph of this chapter.

FRANK WEITENKAMPF

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PICTURES

So many public libraries, large and small, collect pictures from those cut from duplicate or discarded books, newspapers, and magazines, and from the many marvelously cheap series of postcards, small and large process reproductions and photographs, up to large and rather expensive wall pictures, that mention of such material seems called for here. The reasons for such a collection and the guiding principles of choosing and buying material are best set forth by Mr. Cutter (see bibliography below for this and later references). Minute and careful account of how one library organized pictures for use appears in the titles by Mr. Dana and Miss Gilson. The Newark pamphlets and the Massachusetts library club reference also give lists of materials and dealers. A careful study of these and the other titles listed below will show how pictures are chosen, procured, and used today in those American libraries in which such work is a minor and not the major interest. They are used for reference work, bulletins, and exhibits within the library, and are lent as freely as books to schools, clubs, institutions, and individuals, sometimes in connection with the reference or circulation department, sometimes from a separate art room or department.

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MUSIC

The systematic accumulation of music scores by public libraries in general is of comparatively recent origin. Those libraries which have had gifts of music or of money for the purchase of music are rapidly leading the way to the time when music will be considered as essential a part of the library's resources as poetry and the drama. Soon it will be considered as serious a lapse for a library to lack the score of "The well-tempered clavichord" or of "The Meistersinger" as to be without *The Iliad* and the plays of Shakespeare.

The notable collections of music in American libraries, as distinct from books about music, are in the Boston Public Library, the Library of Congress, the Newberry Library, and the Library of Yale University. For details about these and other collections, see Johnston and Mudge, "Special collections in libraries in the United States."

Besides these great collections many public libraries, large and small, in recent years have established lending collections

of scores, vocal and instrumental music, and in some cases of perforated music rolls for use in mechanical piano-players. Typical collections are in the public libraries of Chicago, Los Angeles, Louisville, and Brookline.

The selection of titles for such collections is a most important matter. It should be done by one with expert knowledge and a fine critical taste in music. The average library which uses a portion of its book fund to buy music can scarcely aim at a comprehensive collection, but must be content to begin with a selection of the best music—that which will be of lasting value to the public, especially to the educated musician and to the student.

Music is expensive to bind and to catalog, and purchases should be made with a clear understanding of the whole expense involved and of the permanent value to the public of the music bought. To buy largely of unbound sheet music, especially by untried composers of doubtful talents, entails a very great expense, with uncertain gain to the library or the public. The works of the great masters may be bought in good, serviceable, inexpensive editions, often well bound. These are within the reach of the small library and should form the basis of the music collection. Local conditions should determine the scope of the collection. Any community, however small, will welcome music for the piano for two and four hands, the best songs, operas, and oratorios. Beyond these few kinds the choice is infinite, and must vary with the character of the community and the resources of the library. There are few lists which are of much help for the small library. The best of these are noted in the appended bibliography.

Music more than almost any other form of library material suffers if not properly bound. The most important points in its care are the binding, including some provision for charging it if loaned, and such cataloging or indexing of it as will make its separate pieces as freely available as the books in a library. A

few libraries have remote or soundproof rooms equipped with different instruments where the music may be tried before borrowing. It is impossible in the brief limits of this chapter to go into details in these matters, but recent articles on each of these points appear in the bibliography, to which those interested must refer. A few words may be said, however, as to the binding and care of the music collection. Bindings for scores which are to circulate should be as light in weight as is compatible with a fair amount of strength. It is of greater importance that the binding should be serviceable than permanently durable. A light-weight cloth is recommended, with boards of medium weight. The music should open flat on the music rack. Few libraries can afford to bind all their music, however, and for less expensive treatment cloth-covered boxes such as are used in music stores for stock will be found excellent. The scores may be sewed in manila covers, using gummed cloth in the center of every signature. As many as four signatures may be sewed into one cover in this way. This fashion will serve for music such as that for violin and piano, or for any combination of stringed and other instruments. The light weight of these covers is essential for any music to be used on the ordinary rack such as violinists use. The size and shape of music scores make it imperative to shelve them apart from the books about music, and on shelves especially built for the purpose, fixed, and with vertical divisions at frequent intervals.

The beginner is warned against adopting any printed form of classification without first making a careful study of some well-ordered collection of music within his reach. He should also try to decide as to the ultimate scope and purpose of his own collection.

A class list on cards, apart from the main card catalog, will be found essential, but the main catalog should contain the composer and title cards.

Bibliography

For other references on music, see Cannons' Bibliography of library economy, 1876–1909 (London, 1910), p. 314, and Library work, cumulated, 1905–11 (H. W. Wilson Co., 1912), pp. 290–91. For supplementary material, see monthly numbers of the Library journal, January, 1914–date, under section Library work.

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An account of the methods and policies adopted for a large collection. For later development, see Symposium on music in libraries, Library journal, 40:587–89, August, 1915.

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Contains "Classification for music with Decimal notation used in the Brookline public library," also "Subject headings." For smaller collections.

1914 Riddle, Charles. Music in public libraries, with special notes on the "John B. M. Camm music reference library," and a comparison of the classifications of music. Library association record, 16:1–10, January, 1914.

Abstract in Library journal, 39:334–35, April, 1914.

1915 Library journal, Music number, 40:561–94, August, 1915.

CONTENTS

Symposium on music in libraries.

This includes descriptions of the collections in the following twelve public libraries in the United States:

Bancroft memorial library, Hopedale, Mass.
Brookline, Mass.
Brooklyn, N.Y.
Evanston, Ill.
Forbes library, Northampton, Mass.
Gary, Ind.
Hartford, Conn.
Haverhill, Mass.
Los Angeles, Cal.
Morrison-Reeves library, Richmond, Ind.
St. Louis, Mo.
St. Paul, Minn.

Kinkeldey. American music catalogs.

Bowker. Music selection for public libraries.

Goldberg. Treatment of music in Chicago's new music room.
Rambler. Embossed music for the blind.
Sonneck. Music division of the Library of Congress.
Kinkeldey. The New York public library and its music division.
Duncan. Music in the Boston public library.

1916 Wigginton, M. W. A new music index. Library journal, 41:323–25, May, 1916.

BOOKPLATES

In America the general interest in bookplates, which began possibly less than thirty years ago, has of late increased very rapidly. While as yet comparatively few American libraries have attempted to make special collections of bookplates, it seems probable that in the future the practice will become more common, for as soon as a library feels the need of a more artistic bookplate, perhaps for valuable bequests or gifts, it naturally gathers specimens of such plates, and these are likely to attract gifts of single plates and even of considerable private collections.

The largest collection of bookplates is that in the British Museum, numbering 200,000. This includes the 70,000 plates bequeathed by Sir Augustus Wollaston Franks in 1897, and also many specimens preserved on the covers of books to which they were originally attached. Many American libraries might well begin their collections by listing the interesting plates to be found in the books already on their shelves.

Bookplates may be regarded as one phase of a print collection, where the emphasis is laid on the engraver or artist rather than on the owner; e.g., the New York Public Library has in its Art and Prints division a nearly complete set of the bookplates by E. D. French.

When a library has gathered even a few bookplates, it should adopt some uniform plan for their care and arrangement. For such a plan the following suggestions are made:

Mount bookplates singly on sheets of uniform size and color and of at least medium weight; e.g., use sheets of the

standard 8×10 inches, of cream white or some other light shade, (as light brown) on which typewriting will show clearly, and of a weight sufficient to stand in a file without bending. The heading by which the sheet is to be filed should be written at the top. Below the plate may be added explanatory notes and references to descriptions of the plate, etc.

Mount the plate a little above the center of the sheet. Use hinges of onion-skin paper about $\frac{3}{4}\times\frac{1}{2}$ inch and attach them with a smooth paste. Never paste the plate directly on the mount, as it is often desirable to substitute a better copy.

The arrangement of bookplates depends upon the size of the collection and the object the collector has in view; e.g., they may be arranged either by owners, artists, countries, styles, periods, or special varieties—as college bookplates, children's bookplates, etc. The easiest to make and the easiest to use is an arrangement by owners, but this will probably need to be supplemented by indexes, of at least the important plates, in a variety of different groupings as noted above. If the plates are divided into special collections, an index by owners is necessary. If only a few special groups are taken out from the general "Owner" collection, sheets may be inserted in the "Owner" group referring to the special collection in which the plate may be found; in the same way references may be made for plates in bound volumes on the library shelves.

Small collections may be kept in a drawer or in pamphlet boxes, larger collections in a vertical file, separated into smaller divisions by folders and guides.

For other suggestions as to care and arrangement, see the following:

1893 Castle, Egerton. Arrangement of bookplates. (In his English bookplates. 1893. pp. 318–23.)

1896 Hamilton, Walter. Identification and classification. (In his French bookplates. 1896. pp. 21–38.)

Contains notes on the repairing and identification of bookplates.

1901 Blackwell, Henry. Study and arrangement of bookplates. (In Bowdoin, W. G. Rise of the bookplate. 1901. pp. 9–11.)

Leiningen-Westerburg, K. E. graf zu. Arrangement of a collection. (In his German bookplates. 1901. pp. 493–95.)

1903 Dixson, Mrs. Z. A. Classification and arrangement; Some institutions and individuals making collections of bookplates. (In her Concerning bookplates. 1903. pp. 141–66, 175–201.)

The list of collections includes a note of subcollections and the general plan of arrangement.

For a comprehensive list of books about bookplates, see Winward Prescott's "Check list of bookplate literature" in H. P. Ward's "Some American college bookplates" (1915), pp. 401–57. This is a slightly enlarged edition of his "Bibliography of bookplate literature," published separately in 1914. For a briefer list, see New York public library bulletin, December, 1915, pp. 968–72.

FLORENCE WOODWORTH

MAPS

Maps and Atlases.—In every library are to be found some maps, though in the small libraries they may be practically limited to those found in atlases, cyclopedias, works of history and travel, a few wall maps, and possibly a local directory. The five common ways of map issue, as given by Mr. Drury (see bibliography), are:

1 Atlases—maps bound in books.
2 Pocket maps—folded for pocket use.
3 Roller maps—mounted for wall display.
4 Globes—pasted on revolving spheres.
5 Sheet maps—loose in sheet form.

For completeness we may add:

6 Maps forming part of a book or periodical, folded, pasted by one edge, or placed in a pocket in the cover.

Forms 1, 2, and 6 are those of books, the ordinary library material, and, therefore, if kept in the form in which they are issued, furnish no different problem as to their care. Globes are so unusual in libraries as to call for no comment. The question presented therefore resolves into this—What roller maps and sheet maps shall the library try to procure and how shall it care for them? For any given library the answer must necessarily take account of the value to that library of the various maps published, their cost, and the expense of caring for them.

Value.—The use of maps for reference work in libraries is essential in the varied fields of history and geography—political, physical, and economic—especially is the growing use of graphic representation by teachers of these subjects in schools and colleges making increased demands upon the library for the best maps and for methods that shall make them readily available. Another demand comes from the business man, traveler, or automobile owner who wants to know about the railroads, electric lines, improved highways, post-offices, natural features, or products, etc., of some section of this or another country.

Acquisition.—The classes of printed books already referred to contain a wealth of cartographic material not generally recognized. Selection of roller and sheet maps should be made with a view to supplementing these maps which are thus available and to bring them up to date. The advertising matter issued by railroads, summer resorts, insurance companies, etc., often furnishes very useful maps, which may be had for the asking and which are sometimes of high quality. Lists of (1) helps in the selection of maps, (2) inexpensive and useful general maps (many of them published by the United States government), (3) local maps of New Jersey and Newark (useful to other localities for suggestions as to the kind of material that may be obtained) are given by Miss Ball (see bibliography).

Roller Maps.—Except to a very limited extent, roller maps cannot be displayed on the walls of the library for want of room. They may, however, be placed on spring rollers, and a number of these spring rollers hung on the under side of a platform built at a suitable height so that any one of the maps so placed may be pulled down and examined without being taken to a desk or table. The Jenkins revolving rack is another practical device by which as many as 30 large maps may be fastened by their upper edges to the surface of a cylinder, and any one of them brought to view by the proper rotation of the cylinder. Small maps may be mounted together and over 150 of the U.S. topographic sheets may be placed on one of these map racks. Roller maps which cannot be displayed in either of these ways are generally kept in rolled form, numbered, and labeled with sufficient fulness for identification; they may be suspended from hooks in the ceiling or overhead platform by means of screw eyes in the ends of the sticks on which they are rolled; they may be stored in wall cases provided with racks to hold them vertically or horizontally; or they may be placed in long shallow drawers. An alternative to these methods is to eliminate roller maps entirely by cutting them into suitable sections, mounting them with sufficient space between the sections for folding, and treating them in all respects as sheet maps.

Sheet Maps.—These are much more numerous than roller maps and the great majority of them are of smaller size. Devices for handling are very numerous, but may be divided into three classes:

1 Folding and binding them so as to treat them as books.
2 Treating them as roller maps.
3 Filing them flat, usually with not more than a single fold—(*a*) vertically, or (*b*) horizontally.

The first method, eliminating both roller and sheet as a distinct class of library material, has been adopted by the Indiana State Library, whose procedure may be taken as typical.

The maps of "real value" are dissected to a size not less than 6×8 inches and not more than 9×11 inches, mounted, folded, and fastened into covers of muslin-covered boards. These book-maps are then plated and labeled like ordinary books and filed in pamphlet boxes, four to six in a box. Maps of less importance, comprising such groups as harbor maps, canal maps, etc., are bound flat in stencil-board covers not larger than 2×3 feet, the maps being folded when necessary and the fold guarded by a wide strip. Small maps fitting the pamphlet boxes when folded once are mounted in the library and fastened into manila covers which are covered on the back by a strip of cloth to give them a greater similarity to the book-maps.

Treating sheet maps as roller maps involves mounting them on cloth if they are to be much handled, and is desirable only where they are to be placed on spring rollers for frequent use or are to be used as wall maps.

Vertical filing has been used for sheet maps to a considerable extent. Because of the large and varying size of the individual maps there is a tendency for them to collect in a disorganized mass in the bottom of the file unless held up in some way. Pulp board, cut 27×38 inches, with the maps pasted down along the upper edge only and with vertical partitions about 6 inches apart, has proved a practical arrangement. A variation of this (perhaps better to be described as a pigeonhole arrangement) has been used by the Newark Public Library and others for series of maps of uniform size, such as the U.S. topographic sheets; these sheets, mounted on pulp board 18×22 inches, may be placed in a case with narrow compartments deep enough (front to back) and high enough to hold the pulp boards; an advantage is that several such cases may be placed one above the other, as the opening is in front instead of on top, without requiring that any heavy drawer be pulled out. For miscellaneous maps which have only temporary use large envelopes

marked with the class number only may well be used and arranged in a vertical file.

Flat filing is usually in drawers or sliding shelves; the individual map may be placed in a manila folder, or a group of maps, not to exceed 20, may be placed in such a folder. To avoid folding the maps, or to reduce such folding to the minimum, such drawers should be large enough to take all but the most unusual with but a single fold. It is well to have some drawers as large as 40×30 inches; smaller maps may be placed in two piles in a drawer of this size or we may use for the majority of our maps a drawer 30×20 inches. The greatest number of maps to be placed one above the other should not exceed 100, and this number will be materially less if each map is in a separate manila folder; the drawers should therefore be shallow and two inches outside measurement may well be taken as standard. Instead of drawers various libraries use large cloth-covered boxes, 40×30×2 inches, filed horizontally one to a shelf; the top of this box is hinged six inches from the front, with a lip coming down over the front and ends, and the front drops down when the cover is lifted. Such boxes may be filed on shelves of proper length and width, and if not more than eight shelves high, the top of the case will furnish a table for consulting the maps and save the inconvenience of carrying box or map to some other part of the library.

Classification and Cataloging.—Special series of maps, like the U.S. topographic sheets, are naturally best kept together; the particular series may be arranged (1) by states, and (2) alphabetically by the names of the quadrangles or numerically according to a scheme to be indicated on the index for the state. The general collection should be arranged according to the classification which is used for the books in the library. For the catalog of maps the subject (area mapped) is more important than author, and for most libraries the latter may well be

dispensed with in the case of most maps, or reduced to a cross-reference. A brief code of rules suitable to a moderate-sized library is given by Miss Winser (see below). We prefer, however, to give the size of maps as height by width, thus following Cutter's Rules, no. 280 and p. 141, the Library of Congress, and the American geographical society.

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PETER NELSON

University of British Columbia Libi

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